

4-10-2004

Senior Recital: Parker Otwell Roe, tenor

Department of Music, University of Richmond

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SENIOR RECITAL

Parker Otwell Roe, tenor

assisted by

Joanne Kong, harpsichord

Jamilah McLaren, flute

Meggie Morris, oboe

Davis Massey, cello

Josh Krohn, bassoon

and

The Trad Grass Project



SATURDAY, APRIL 10, 2004, 3:00 PM

PERKINSON RECITAL HALL

... PROGRAM ...

Kantate – Ich weiss, dass mein Erlöser lebt Georg Philipp Telemann

TVWV 1:875

(1681 - 1767)

1. Aria - Ich weiss, dass mein Erlöser lebt

3. Aria – Gott Lob, dass mein Erlöser lebt 4:05

4. Recitative – So biet ich allen Teufeln Trutz! 6:35

5. Aria – Nun, ich halte mich bereit 7:24

Tant que vivray 12:24

Claudin de Sermisy

(c.1490-1562)

Quel fronte signorille 13:45

Guillaume Dufay

(c.1398-1474)

Quant l'erbe muert 16:08

Gace Brulé

(c.1160-1213)

Se l'aura spira 18:28

Girolamo Frescobaldi

(1583-1643)

Can vei la lauzeta 20:24

Bernard de Ventadorn

(1147-1170)

Amours, que porra de venir 22:04

Thibaut de Blason

(b. ? – 1229)

... INTERMISSION ...

Three Irish Folksong Settings

John Corigliano

I. The Salley Gardens 34:10

(b. 1938)

II. The Foggy Dew 36:46

III. She Moved Through the Fair 39:39

Sean-nós and Traditional Irish Songs

Traditional

An Mhaighdean Mhara (The Mermaid) 44:35

The Groves of Killteaven 47:18

The Flower of Magherally 51:00

The Boys of Barr Na Sraide 54:48

Pleasant and Delightful 59:16

Caoineadh Mhuire (Mary's Keen) 1:03:10

Johnny Be Fine 1:06:16

Traditional Irish Tunes

Traditional

Reels - Mrs. Gunn's Strathspey/Sweet Molly/Wise Maid 1:10:56

Jigs - The Lark in the Morning/The Kesh Jig/ 1:15:00

Saddle the Pony/The Connaughtman's Rambles

The Wild Rover 1:18:56

... NOTES AND TRANSLATIONS ...

GERMAN GROUP

Kantate – Ich weiss, dass mein Erlöser lebt – Georg Philipp Telemann
TVWV 1:875

Historically, this Easter Sunday cantata was attributed to the hand of J. S. Bach. This belief continued well into the middle of the twentieth century when its true authorship was finally discovered. Therefore, few details are known about this particular cantata and the debate still continues as to whether Bach may have touched up the work after Telemann, thereby lending credence to Bach's authorship of it. Regardless of its history, the cantata's poignant messages regarding Christ's death, resurrection, and provision of eternal life for all ring as true today as they did in Telemann's day. Akin to Bach, Telemann penned an incredible amount of sacred music during his extraordinarily long church career. It is estimated that he composed over 1700 cantatas during his lifetime, only 300 of which have survived en toto.

The first aria is a triumphant statement of joy amidst the piercing pain and suffering of the human condition. Telemann illustrates this from the very beginning of the vocal line: a steady ascending quarter note motion that contrasts with the busier eighth note laden lines of the flute and harpsichord. He further emphasizes the Good News of Christ's eternal life through the repetition and composing of the words *er lebt* ("He lives") with melismatic runs and longer half notes. Finally, he affects the feelings of pain and suffering through the sighing feeling of the descending vocal lines in the B section of the piece as well as the absence of the flute, yielding a feeling of emptiness and solitude.

The second aria is characterized by a more rapturous feeling than the first, although the messages are very similar. Again, Telemann emphasizes the spiritual significance of Christ's triumph over death

through melismatic arrangements of the word *lebt*. Here, too, one can see a closer interplay between the vocal line and the accompaniment as they trade off runs of 16th notes at various points throughout the piece.

The short recitative begins with an *arioso* setting, in a moment of tender affirmation for the narrator as he acknowledges the saving grace of his Lord, Jesus. Telemann returns to this *arioso* feeling at the end with a gentle close illustrative of the text: "And in His Kingdom Peace, the Peace and Honor are."

The final aria affects an overall feeling of sweet repose as the narrator, although wishing to already be in Heaven with Jesus, knows that his pious life will end with that great reward and is therefore willing to wait. Musically, there is an overall gentleness that permeates both the instrumental and vocal lines. The lulling movement of the flute gives way to similar movement in the voice – lines that gently rise and descend through small intervals of 16th notes. Although this aria is not in *Da Capo* form like the previous two, it is in three sections that are bound together by the fluttering angel theme of the opening.

1. Aria - Ich weiss, dass mein Erlöser lebt

I know that my Redeemer lives;
He lives for my rejoicing,
It may be that I, in sorrow,
In labor, toil and torment,
Must many weary days be here,
Here in the world where there is grieving,
Yet in my heart is comfort.

3. Aria – Gott Lob, dass mein Erlöser lebt

Praise God, that my Redeemer lives
He lives, so will His life in death to me be given.
Therefore, I will joyfully die, joy there to inherit,
Which for me in the angel-order by him was bequeathed.

4. Recitative – So biet ich allen Teufeln Trutz!

Thus the devils are cast aside!
My Lord, my Jesus, Jesus is my Shield.
Faith comes to me and I will never be ashamed.
Shall I be forlorn? If it is such that Christ does not also
rise!
But He lives, so must I also through life arise
And in His Kingdom Peace, the Peace and Honor are.

5. Aria – Nun, ich halte mich bereit

Now, I stand by; to discard my mortal body on that ground,
The Angel comes to carry my soul there,
That I soon with Jesus will be,
Alas, how sincerely I wish for:
That today I was yet with You!

Trans. Parker Otwell Roe

TROUBADOUR AND TROUVERE SONG GROUP

The realm of popular secular music during the Middle Ages in France was dominated by the singing poets and minstrels known as trouveres and troubadours, in the North and South respectively. Many including Thibaut de Blason, the Seneschal of Poitou, were aristocrats – members of a feudal elite who, in times of relative stability, were able to cultivate artistic pursuits. Others were of humbler birth such as Bernard de Ventadorn, the son of a nobleman's baker, and Guillaume Dufay, the son of an unnamed priest. One of the favorite themes of the troubadours and trouveres was that of courtly love, or *amor cortois*, in which the lover was purified by experiencing an undeclared and unconsummated love for the beloved, who was unattainable in her perfection. From the words of Dante in *Can vei la lauzeta* to those of the musician's own writing, the subject of courtly love is at the core of every song you will hear today. Join us, then, in the tapestried great hall of a French lord of yesteryear for a feast of poetry and song.

IRISH GROUP

Three Irish Folksong Settings John Corigliano (b. 1938)

- I. The Salley Gardens
- II. The Foggy Dew
- III. She Moved Through the Fair

John Corigliano, one of America's most frequently performed and most successful contemporary composers, grew up in a musical family – his father was concertmaster of the New York Philharmonic for 23 years. In each of these songs, the pairing of the tenor voice and the rich gentle timbre of the flute proves transforming as the composer brings the feeling of the Irish countryside to life. Seemingly independent of one another, the vocal and flute lines share a friendly interplay, with the voice representing the narrator of each tale and the flute weaving in and out with soothing motions and excited runs representative of Nature surrounding the singer.

Sean-nós and Traditional Irish Songs

“What is it that makes our hearts leap high with joy, or sink and ache with heavy melancholy? What scalds the emigrant heart, pierces, and skewers it? What makes it swell with pride, flutter with delight, giddily stand still and leave us gasping?”

Jim Mac Laughlin

Music holds a very significant and hallowed place in the history of Ireland as well as in the lives of the peoples that have lived on the island through the centuries. One only needs to look at an Irish coin or a pint of Guinness to see the harp emblazoned proudly upon each. From Medieval harpists and minstrels, to rebel military bands and ceili bands, to a mother's keen and the lone fiddler passing the time after harvest, music's historic foothold in the lives of Irish people the world over cannot be overlooked. This music has traveled the length and breadth of the planet in the hearts, voices, and instruments of the Irish people.

Song is Ireland's oldest form of music and, today, many traditional Irish tunes and songs can boast a heritage stretching back over hundreds of years. Solo singing in Ireland is divided along lingual lines with sean-nós or "old style" singing in the Irish language, and traditional singing in English (airs, ballads, etc). Sean-nós takes its form from the intrinsic natural rhythms of the Irish language and most often the songs are concerned with emotions rather than telling the story, often employing extremely vivid imagery. Singing in English has less intensity than sean-nós but a far greater subject matter. Ranging from serious and emotion-laden airs and ballads of love and loss to more humorous drinking and joke songs, this repertoire can be heard in pubs, kitchens, and gatherings all over the globe. Allow me to illustrate for you the beauty and power of these simple songs that teem with the passion of the people that bequeathed them to us.

An Mhaighdean Mhara (The Mermaid)

It seems that you have faded away and abandoned the love of
life

The snow is spread about at the mouth of the sea
Your yellow flowing hair and little gentle mouth
We give you Mary Chinidh to swim forever in the Erne.

I am tired and will be forever
My fair Mary and my blond Patrick
On top of the waves and by the mouth of the sea
We give you Mary Chinidh to swim forever in the Erne.

The night is dark and the wind is high
The Plough can be seen high in the sky
But on top of the waves and by the mouth of the sea
We give you Mary Chinidh to swim forever in the Erne.

The Groves of Killteaven
The Flower of Magherally
The Boys of Barr Na Sraide
Pleasant and Delightful